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second only to the "Cambridge Bible" on Ecclesiastes in its value for a comprehension of all the problems connected with the study of this difficult book of wisdom.

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RHYTHMUS, METRIK UND STROPHIK IN DER BIBLISCH-HEBRÄISCHEN POESIE. Systematisch dargestellt von DR. JOH. DÖLLER, Professor der orientalischen Sprachen am Priesterseminar zu St. Pölten. Mit Approbation des hochw. bischöflichen Ordinariates St. Pölten. Paderborn: Druck und Verlag von Ferdinand Schöningh, 1899. Pp. vii + 100. M. 2.40.

THIS book contains an essay submitted in a prize competition, on a subject chosen by the theological faculty of the university of Vienna. The subject really included two things: the explanation of passages in ancient writers, especially church fathers, speaking of rhythm, meter, etc., in Old Testament poetry; and the discussion of modern views, beginning with the seventeenth century, concerning the same matter.

The book is, of course, not designed to be strictly popular, but yet it is not needlessly technical. The author writes clearly and concisely, and shows great skill in condensing the views of the writers concerning whom he speaks. It shows evidence of a wide and diligent investigation, which is worthy of high commendation. It will be found by many to be invaluable as a summary of the chief views which have been held concerning the form of Old Testament poetry.

Yet, good as the book is, it might easily have been better. Its importance is in the material it contains, not in the views it expresses. The latter are largely negative, contain nothing really new, and are not entirely supported by the evidence. The author's reasons for thinking that the existence of meter in the Old Testament not simply has not been proven, but never will be, are especially weak.

A better sense of proportion in the treatment would have made the book of far greater value to most students. Too much space is given to the opinions of the church fathers and of the writers of the seventeenth century, which is the least valuable part of the material. This disproportion is not entirely due to the subject assigned. The space occupied with the church fathers is largely a result of the author's evidently high estimate of the importance of their opinions on this point, an estimate which many would not share. Some of the

seventeenth-century views, whose absurdity is almost self-evident, do not merit so full statement and refutation as are given. Really modern views are dismissed with too much brevity

One may, therefore, be disappointed at not finding in this book all that he might hope from the title, especially at noting that it contributes directly so little toward a solution of the problems concerning the form of Hebrew poetry. Yet it has a real and great value as containing within a small space a remarkable amount of material collected with much care.

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DIE TEMPELSÄNGER IM ALTEN TESTAMENT. Ein Versuch zur israelitischen u. jüdischen Cultusgeschichte. Von J. KÖBERLE. Erlangen: Junge, 1899. Pp. 205. M. 3.

THE two chief questions discussed by the author in this work are: (1) as to when there arose temple singers in Israel, and (2) as to when they were called Levites. His answer to both is, before the exile. He divides his material into four chapters. The first deals with the history of Israel down to the exile; the second, with Ezra and Nehemiah; the third, with Chronicles; while the fourth he entitles "Asaph, Jeduthun, Heman, Korah." His conclusions are exceedingly judicious and very satisfactory, being reached only after a careful and scientific examination of the facts. In chap. 1 he shows that David was a singer, practiced music, and was the inventor of musical instruments (*cf.* Amos 6:5); that Solomon also made harps and psalteries for the singers (*cf.* 1 Kings 10:12—a statement which cannot be impugned); that already in the pre-exilic age music formed a part of the temple-worship, as is obvious from passages like Amos 5:23; Isa. 30:29; 38:20, and Lam. 2:7 (*cf.* pp. 12-14). Which psalms, however, spring from David's age is difficult to say, but "probably a good many" (p. 8). David was a poet and a singer, but as such he "enriched" rather than "created" the religious lyrics of his time; yet what the character of song was in his day we do not know (p. 15). Still, by his invention of instruments David exerted an immense influence.

In chaps. 2 and 3, which are the most important of the book, the author examines, first, the lists of those who returned from exile, as contained in Ezra, chap. 2, and Neh., chap. 7, from which he shows that there must have been temple singers in Jerusalem before the exile.